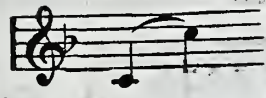


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Respectfully Dedicated to General and Mrs. Oliver Roberts

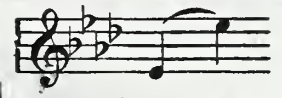
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OR

A MOTHER'S GIFT TO HER COUNTRY.



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Fighting not for flag or country,
Fighting not because it's just,
Longing for old Ireland's freedom,
They fight because they must.
Bearing all the brunt of battle.
There they nobly fought and bled,
When they come back from the Transvaal
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The Blue and the Gray.

OR

(A MOTHER'S GIFT TO HER COUNTRY.)

Words and Music by PAUL DRESSER.

Tempo di Marcia.

The piano introduction is in 3/4 time, marked *Tempo di Marcia*. It begins with a forte (*f*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line of eighth notes. The piece concludes with a final chord marked *ff* (fortissimo).

1. A moth-er's gift to her Country's cause is a sto-ry yet un - told, . . . She
2. She's a-lone to-night while the stars shine bright, with a heart full of des - pair, . . . On the

The piano accompaniment for the first vocal line begins with a piano (*p*) dynamic. It features a melody in the right hand and a supporting bass line in the left hand, both in 3/4 time. The music is characterized by a steady, march-like rhythm.

had three sons, three on - ly ones, each worth his weight in gold, . . . She
last great day I can hear her say, my three boys will be there, . . . Per -

The piano accompaniment for the second vocal line continues the melody and bass line. It includes a *ritard.* (ritardando) marking and concludes with a *a tempo.* (allegretto) marking. The dynamics range from piano to fortissimo.

gave them up for the sake of war, while her heart was filled with pain, . . . As each haps they'll watch at the heav-'nly gates on guard be-side their guns, . . . Then the

ritard.

went a-way, she was heard to say, he will never re-turn a-gain, . . . moth-er true, to the gray and blue, may en-ter, with her sons, . . .

ritard.

CHORUS.
Con spirito.

One lies down near Ap-po-mattox, . . . Ma-ny miles a-

way, . . . An-oth-er sleeps at Chick-a-mauga, . . . And they

The blue and the gray. 4-3.

E. Brown

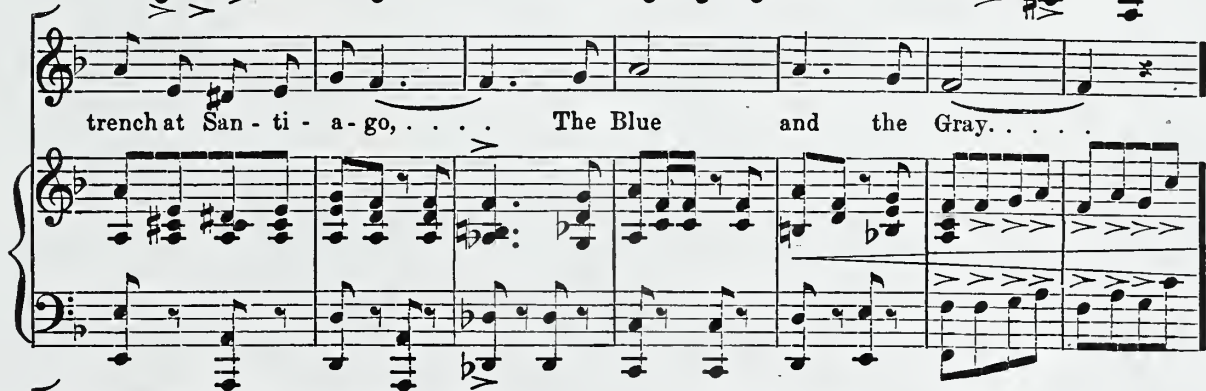
both wore suits of gray, 'Mid the strains of "Down in Dixie," . . .



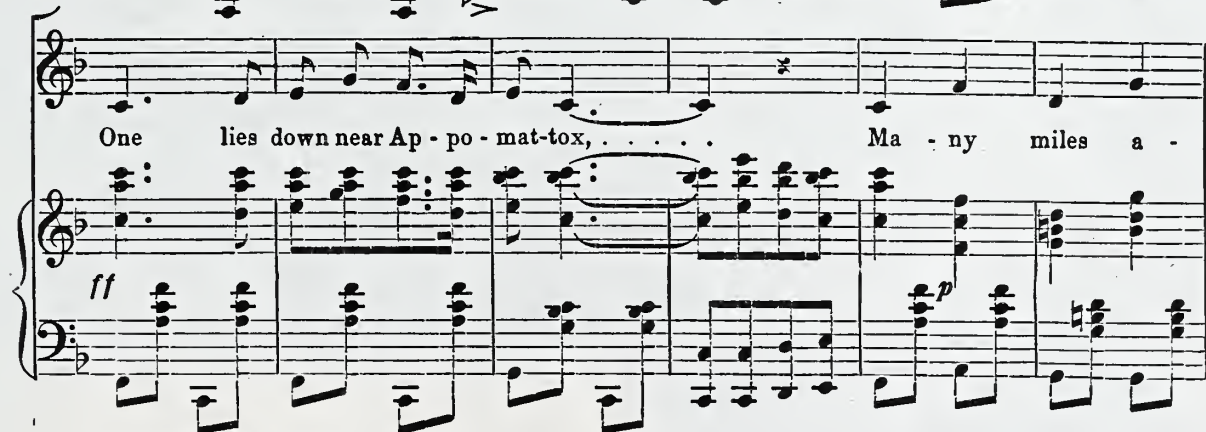
. . . The third was laid a - way, In a



trench at San - ti - a - go, The Blue and the Gray.

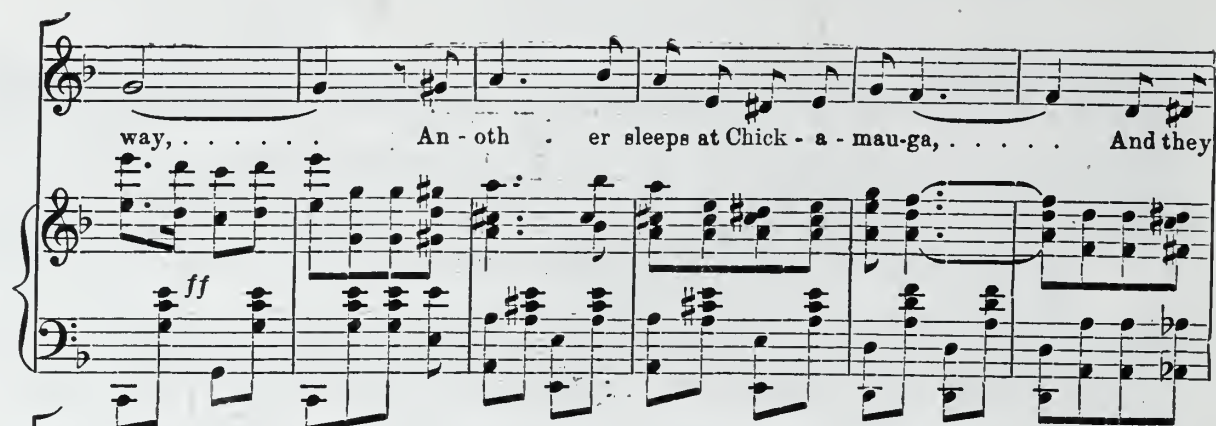


One lies down near Ap - po - mat - tox, Ma - ny miles a -



The blue and the gray. 4-4.

way, An - oth - er sleeps at Chick - a - mau - ga, And they



both wore suits of gray, 'Mid the strains of "Down in Dix-ie," . . .



The third was laid a - way, In a



trench at San - ti - a - go, The Blue and the Gray.



The blue and the gray 4-5.